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# WIND QUINTET

*for flute (piccolo), oboe (English horn), clarinet, horn, and bassoon*

JACOB BERANEK

## PROGRAM NOTES

The modern wind quintet has enjoyed a rich, colorful history for two centuries. With this Wind Quintet, I strove to put my own personal spin on the genre while still honoring its heritage. The resulting work, therefore, is a study in tradition and play, upholding my philosophy of writing something I'd enjoy if I were sitting in the audience—and something that hopefully fulfills players in rehearsal and performance.

The first movement is in classic sonata-allegro form. This choice was an experiment to see if this tried, embraced, discarded, and re-embraced mold stands the test of time, making it “my own” only by placing my own ideas inside. The second movement takes the form of a rondo with a reflective introduction and lively coda. This mixed-meter movement is built around a repetitive, jaunty A theme that returns twice after its first statement, with contrasting themes sandwiched in between (ABACA). The third movement is a theme and variations—or perhaps more accurately, a hymn and investigations. After the theme (which begins with a brief quotation of Vaughan Williams's *Sine nomine*), a jiglike variation in 6/8 leads into a more pensive variation with the theme covered-up in the bassline. A pointillist restatement of the theme pops up and dances right into a fugue, which is the largest of the five variations. After hearkening back to my original hymn tune in a chorale-like final variation, the third movement settles to a close, and the finale begins. This last movement is ternary (ABA) and features an A theme built around two syncopated tunes which are contrasted by a flowing B section. The A section returns after some finagling, and once it pulls itself together, rushes headlong to a jubilant conclusion, joyously concluding the celebration.

—Jacob Beranek

## PERFORMANCE NOTES

All trills are half-step and begin on the given pitch, unless specified otherwise.

All meter changes are ♩=♩, unless specified otherwise.

Accents (>) never shorten a note's value, only staccato markings do. The difference between an accent and a tenuto (—) is in attack: the accent is harsher, the tenuto is broader and smoother. Reminders to hold a note for its full value are occasionally found in the form of an “eyelash” tie (see mvt. IV, m. 78).

When one note is tied to another note that has a staccato marking, the second note should not be re-tongued, but simply shorter in value. This notation is only rarely used when other instruments have the same rhythmic figure but change pitch (see Hn., mvt. IV, m. 17).

### FIRST PERFORMANCE

July 10, 2019, Woodwalk Gallery, Egg Harbor, WI,  
Heather Yarmel (flute), Margaret Butler-Padilla (oboe),  
JJ Koh (clarinet), Fritz Foss (horn), Nathaniel Hale (bassoon)

# WIND QUINTET

## I.

Jacob Beranek

Flowing (♩ = c. 60)

Flute

Oboe

Clarinet in B $\flat$

Horn in F

Bassoon

*pp* *molto legato*

*p* *cantabile*

*pp* *lontano, molto legato*

*pp* *lontano*

Fl.

Ob.

Cl.

Hn.

Bsn.

*p*

*mf*

*pp*

*ppp*

Fl.

Ob.

Cl.

Hn.

Bsn.

*p*

*mp*

*mf*

*f*

*mp*

*mf*

*mf*

9

Fl. *mp* *f* *p*

Ob. *f* *pp*

Cl. *mp* *p*

Hn. *mp* *mf cantabile*

Bsn. *mp* *mf*

12

Fl. *mp espr.*

Ob. *p*

Cl.

Hn. *mp*

Bsn. *pp* *p*

15

Fl. *pp* *mf*

Ob. *mf* *p*

Cl. *pp* *mf* *p*

Hn. *mf* *p* *mf*

Bsn. *mf*

## II.

Peacefully (♩ = c. 40, ♩ = c. 60)  
senza vib.

Flute *mp*

Oboe

Clarinet in B $\flat$

Horn in F

Bassoon

*pp* *p* *pp* *p* *pp*

6

Fl. *mf* *rit.* *vib. norm.*

Ob. *pp* *p* *vib. norm.*

Cl. *mf* *vib. norm.*

Hn. *pp* *p* *pp* *vib. norm.*

Bsn. *p* *pp* *p* *mp* *vib. norm.*

11

Fl. *mp* *n* *pp*

Ob. *mp* *n* *pp*

Cl. *mp* *n* *pp*

Hn. *mp* *n*

Bsn. *pp*

*Freely, senza misura*

12 Playfully (♩ = c. 80, ♩ = c. 120)

Fl. *pp*

Ob. *mf* *sub. p*

Cl. *mf* *n* *mf* *n* *mf*

Hn. *mf* *p* *pp*

Bsn. *mf* *p* *pp*

Fl. *f*

Ob. *mf* *f*

Cl. *n* *mf*

Hn. *p* *mf*

Bsn. *p* *mf*

Fl. *mf*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

### III.

Hymn-like (♩ = c. 50)

Flute (Piccolo)

English Horn

Clarinet in B $\flat$

Horn in F

Bassoon

Fl.

E. Hn.

Cl.

Hn.

Bsn.

Fl.

E. Hn.

Cl.

Hn.

Bsn.

*mf cantabile*

*p*

*p*

*mp*

*corta*

*f*

*mp dolce*

*pp*

*mp*

*corta*

*mf cantabile*

*f*

*p*

*pp*

*p*

*pp*

*mf*

*mp*

*n*

*p*

*lunga*

to Picc.

*molto rit.*

*mf*

*p*

*mp*

*lunga*

*pp*

*p*

*pp*

*pp*

*mf*

*p*

*mp*

*p*

*pp*

12 Lightheartedly (♩ = c. 112)

Musical score for measures 12-15. The Piccolo part has a melodic line starting at measure 12 with *mf* dynamics. The E. Horn, Clarinet, and Horn parts have rests with *pp* dynamics. The Bassoon part has a melodic line starting at measure 12 with *fp* dynamics, featuring accents and dynamic markings like *mf* and *p < mf*.

Musical score for measures 16-19. The Piccolo part has a melodic line starting at measure 16 with *mp* dynamics, reaching *f* by measure 18. The E. Horn, Clarinet, and Horn parts have rests with *pp* dynamics. The Bassoon part has a melodic line starting at measure 16 with *p < mf* dynamics, featuring accents and dynamic markings like *mp* and *pp*.

Musical score for measures 20-23. The Piccolo part has a melodic line starting at measure 20 with *mp* dynamics, reaching *f* by measure 22. The E. Horn, Clarinet, and Horn parts have rests with *mf* dynamics. The Bassoon part has a melodic line starting at measure 20 with *mf* dynamics, featuring accents and dynamic markings like *p* and *mf*.

\* The two tied notes should not be entirely separately tongued, but there should be distinct, abrupt emphasis on the beat.



# IV.

Celebrating (♩ = c. 160)

Flute

Oboe

Clarinet in B $\flat$

Horn in F

Bassoon

*p*

3/4

Detailed description: This system contains the first three measures of the piece. The Flute and Oboe parts are silent, indicated by a horizontal line with a bar. The Clarinet in B-flat part begins with a quarter rest, followed by a quarter note G3, a quarter rest, and a quarter note F3. The Horn in F part plays a steady eighth-note pattern starting on G2. The Bassoon part plays a steady eighth-note pattern starting on G2. The time signature is 3/4. A dynamic marking of *p* is placed below the Bassoon staff.

Fl.

Ob.

Cl.

Hn.

Bsn.

*mf*

*mf*

*fp*

4/4

Detailed description: This system contains measures 4, 5, and 6. At measure 4, the Flute and Oboe parts become active, playing a melodic line starting on G3. The Clarinet in B-flat part continues its melodic line. The Horn in F part plays a steady eighth-note pattern. The Bassoon part plays a steady eighth-note pattern. The time signature changes to 4/4. Dynamic markings of *mf* are placed below the Clarinet and Horn staves, and *fp* is placed below the Bassoon staff.

Fl.

Ob.

Cl.

Hn.

Bsn.

*mf*

*fp*

*mf*

*p*

*p*

8

Detailed description: This system contains measures 7, 8, and 9. The Flute part plays a melodic line starting on G3. The Oboe part plays a melodic line starting on G3. The Clarinet in B-flat part plays a melodic line starting on G3. The Horn in F part plays a steady eighth-note pattern. The Bassoon part plays a steady eighth-note pattern. The time signature is 4/4. Dynamic markings of *mf* are placed below the Flute, Oboe, and Clarinet staves, *fp* is placed below the Oboe staff, and *p* is placed below the Horn and Bassoon staves.

11

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

14

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

17

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.